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E. A. LOWE

PALAEOGRAPHIAE APUD OXONIENSES PRAELECTOR

OXONII : E TYPOGRAPHEO CLARENDONIANO
MCMXXIX

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In 1784 Thomas Astle gave in his *Origin and Progress of Writing* a reproduction of a few lines of text (Tab. IX), and a selected group of capitals (Tab. VIII), from the Bodleian manuscript of the Rule of St. Benedict. Traube, however, was the first to reproduce in facsimile a page (fol. 40^{v}) of the manuscript (*Textgeschichte der Regula S. Benedicti,* in *Abhandlungen der Königlich Bayerischen Akademie der Wissenschaften,* III. Cl., XXI Bd., 3 Abt., Munich, 1898). E. W. B. Nicholson, formerly Bodley's Librarian, gave as Plate IV of his posthumously published *Early Bodleian Music,* vol. iii (1913), a reproduction, from a photograph taken some years previously, of fol. 44^{v}, which also forms Plate IV of the present set. Finally in 1918 the New Palaeographical Society produced as Plate 82 of *Facsimiles of Ancient Manuscripts,* Series II, a facsimile of fol. 30 with a palaeographical description of the manuscript by Mr. Gilson.

The manuscript itself is the oldest Oxford manuscript of English provenance, and ranks among the earliest productions of English scriptoria. It is the most ancient copy of a document of prime importance in the history of religion and learning. It is therefore fitting that, on the occasion of the fourteen-hundredth anniversary of the foundation of his monastery of Monte Cassino, Oxford should offer this tribute to the Rule of St. Benedict.

H. H. E. CRASTER.
Keeper of the Western Manuscripts.

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Introductory

THE Rule of St. Benedict has come down to us in two recensions. Their true relation to each other was first taught us by Traube. In a memorable treatise dealing with the history of the manuscript tradition of the Rule[1]—a model of what such studies should be—he proved conclusively that one recension gave us the author's own words and that the other was a revised and interpolated text. The St. Gall MS. 914 is the chief representative of the first class: it is the faithful copy made by two Reichenau monks for their teacher from the model copy of the Rule made at Charlemagne's request in 787 from the very book written by St. Benedict.[2] The Bodleian MS. Hatton 48 is the chief representative of the revised and interpolated text, that is, of the *textus receptus,* which was current in the West up to the ninth century. It not only holds the place of seniority in this class, but is, in fact, the oldest copy of the Rule now in existence. For that reason alone it merits special study. It also happens to be the only manuscript of the Rule written in uncial characters. The fact that these uncial characters were penned in England, where uncials were not common, renders the Hatton manuscript of peculiar interest both to the historian and to the palaeographer. The former will see in the manuscript another witness to the continuation of the influence of the Roman mission to England; the palaeographer will find in it confirmation of the fact that English scribes evinced great aptitude for penmanship from the earliest times and learnt to use the traditional Italian scripts as expertly as they used the script taught them by their nearer masters from Ireland—the type out of which grew their national scripts.

Size, composition, &c.

The manuscript consists of ff. 76+i, measuring 300–305 mm.×215 mm., about 12×8½ in., with a written space of 210×155–160 mm., 8⅜×6⅛ in., arranged in two columns of 22 lines between single bounding-lines and ruled with a hard point two folios at a time after the quire had been formed (i.e. direct impression of the stylus on ff. 1r, 3r, 5r, 7r). Occasionally a bifolium was ruled before it was placed in its gathering. Pinpricks guided the lineation, the outside bounding lines running along these pinpricks; the inside bounding lines were guided by two pinpricks at the top and bottom respectively. The hair-side is on the outside of the quire. Except when cancels occur in a gathering, flesh-side faces flesh and hair-side hair. The quires are of eight leaves, except the last, which is composed of six. Cancels occur between ff. 1–2, 5–6, 11–12, 14–15, 49–50, 54–5, 66–7, 69–70; two leaves have been cut away at the end of the manuscript, making the last quire appear a binio instead of a ternio, which it really was. Quires, except the first, are everywhere signed by means of *q* under the first column followed by the number of the quire under the second column of writing, as in our Plate II; the arrangement is reversed in the first quire. Both the *q* and the Roman Numeral are adorned with a set of three parallel graded lines above and below; the uncial form of *q* is used everywhere except in

[1] L. Traube, *Textgeschichte der Regula S. Benedicti,* 1st ed., 1898: 2nd ed. by H. Plenkers, 1910: published in the *Abhandlungen* of the Bavarian Academy.

[2] This text was printed by the monks of Monte Cassino in *Regulae Sancti Benedicti traditio codicum mss. casinensium a praestantissimo teste usque repetita codice sangallensi 914 nunc primum omnibus numeris expresso,* &c., Monte Cassino, 1900.

the eighth quire, where it is a capital. Parchment is stiffish and not of fine quality; it has not that suède-like feel which one finds in many English and Irish Manuscripts. It has been thoroughly scraped on both sides, so that often it is difficult to tell flesh- from hair-side; and the skin, unfortunately, shows the writing through. The first five lines of f. 1^{v}, col. 2, were left blank because the 2 lines in red on col. 1 of f. 1^{r} showed through. The ink is of an excellent black colour with a tinge of brown where it is worn or has run. The red used for chapter-headings is vermilion, which is tarnished in many places. Imperfect parts of the skin were used, imperfections occurring not only at the edge but in the very middle of a column (e.g. f. 41 and f. 63). The binding of boards covered with white leather is probably of the twelfth century; the back is modern, but a portion of the old back has been laid down inside the front cover.

Writing The whole manuscript is the work of an expert scribe who used a broad pen for the text and a finer pen for the chapter-headings and most of the corrections. Though beautifully written, his uncial characters are not of the ancient type.[1] The very heavy down-strokes, the artificial bow of *A*, the angular finish to the tail of *G* are clear marks of the latest stage of uncials. The scribe's natural script was doubtless the Anglo-Saxon, two lines of which have somehow crept in, and are to be seen in the title of chapter xxxiii (the plate reproduced by Traube). As imitation uncial it deserves the highest praise. The scribe has caught something of the ancient, orderly succession of letters, where each occupies its allotted place on the line. There is a massive dignity and solidity in the characters which he uses, and the work is so well done that one gains the conviction that many other manuscripts in uncial characters must have issued from the same school. *A* has two forms; the upper bow of *B* is beautifully small, as in very ancient uncials; *C, E, F, G, L, N, S, T, X* have the characteristic triangular-shaped finish to one or more strokes. The letters with curved bows are generously rounded. The scribe employs ligatures, but only at the ends of lines, thereby showing his understanding of what is fitting in uncial writing. The most frequent are *AE, NT, UNT, UI, NI, OR, ON, UT, UL, UE, US* (the *S* having the half-uncial form); the less frequent, *OS, UB, UR, NS, UF, UP, RE*; the least, *NC* and *NE,* not found in ancient uncial manuscripts. Letters *S* and *T* rise above their fellows, but only at the ends of lines. The half-uncial form of *S* occurs here and there at line-ends. In the red chapter-headings two forms of *A* and two forms of *G* occur, and two forms of *Q* in the quire-marks.

Punctuation The system of punctuation is very simple. It consists of a medial point which is used for the full-stop as well as for shorter pauses. The scribe may have copied from an exemplar divided in cola and commata. Citations from the Bible are not distinguished in any way. The form of the medial point is triangular, which is in keeping with the style of writing. It is,

[1] The characteristics of this type are enumerated in E. A. Lowe and E. K. Rand, *A Sixth-century Fragment of the Letters of Pliny the Younger*, pp. 19 f. Washington, 1922.

in fact, identical with the ends of certain strokes of *E, F, G, L, S, T.* Pairs of *s*-like flourishes occur occasionally at the end of a chapter, and almost regularly after chapter-headings.

Abbreviations

The scribe's knowledge of abbreviation is probably greater than is displayed in the manuscript, for every now and then, when crowded at the end of a line, he surprises one by dropping into compendia which are unusual in an uncial manuscript. Being a good scribe, he has a sense of what is fitting and therefore avoids these forms in the body of his text. Here the only forms he permits himself are the well-known Nomina Sacra *Dominus, Deus, Christus, Spiritus Sanctus.* He does not once abbreviate *noster*; and *Israel* is also written out. Even such forms as *-bus* and *-que*, sanctioned by the earliest traditions, he abbreviates only at line-ends, using a semicolon run together in the shape of a 3 to indicate the suspension. The omission of *M* is relegated strictly to the line-end or the syllable near the line-end. Found elsewhere it is the work of the corrector. The omission of final *N* is avoided; where it occurs at the end of the line past the space allotted to writing, it is crowded in as best may be. Apart from the Nomina Sacra and final *M*, the abbreviations encountered, and that only at the end of lines, are the following (here given in the order of their frequency):

$\overline{\text{qd}}$ = *quod* (ff. 8, 10^{v}, 12, 14^{v}, 40, 47^{v}, 53, 58, 59^{v}, 61^{v}, 64, 71^{v}).
p̄ = *prae* (ff. 4, 18, 21^{v}, 68^{v}, 71).
ꝓ = *pro* (ff. 37^{v}, 38^{v}, 45^{v}, 54^{v}, 56^{v}).
ꝑ = *per* (ff. 49^{v}, 55, 61^{v}, 70^{v}).
ū = *uel* (ff. 23, 48, 51^{v}).
n̄ = *non* (f. 34^{v}).
s̄ = *sunt* (f. 30).
$\overline{\text{frs}}$ = *fratres* (f. 38^{v}, by the rubricator).

All of these are abbreviations of some antiquity, but they would hardly be found in a non-technical Italian uncial manuscript of this period. The scribe's nationality is betrayed by one of the abbreviations—the curious *per*-symbol seen in our Plate V. 2. The first corrector, who, as we shall see, is no other than the scribe himself, once makes use of ꝟ for *autem* (f. 68), which is another unmistakably Insular abbreviation.[1]

Syllabification

The scribe does not show that clear sense of word-division which one finds in the normal uncial manuscript written in Italy. He is not in touch with the good ancient tradition, and proceeds inconsistently. Thus he divides

scrip - tura and *scri - ptum*
fac - tis and *ample - ctatur*
o - mni and *om - nia.*

[1] On abbreviations see L. Traube, *Nomina Sacra*, Munich, 1907, and W. M. Lindsay, *Notae Latinae*, Cambridge, 1915.

He also permits himself the impossible divisions

p- salmodiae, and *lingu- am*

Spelling In his spelling the scribe is neither consistent nor impeccable. In words with prefixes he not infrequently has the unassimilated form, e.g. *adplicet, inritatus, inpigerunt, conplens, conputare, inprobus;* but he also has the assimilated forms, as *attingere, corrupti,* &c. Of errors in orthography the most instructive, as we shall see, are those in which he uses a single *s* for *ss*, or *ss* for *s*, as *misas, praemiso, uicissimo.* There are confusions of *e* and *i*, e.g. *tacete, trea, suscipit* for *suscepit,* &c.; of *o* and *u*, e.g. *oraturio* (passim); of *d* and *t*, e.g. *idem* for *item*; of *b* and *p*, e.g. *obproprium, puplicanus*; of *e* and *ae*, e.g. *estimet* and *aeclesiis, praecaeptum, caetero.* There is misuse of *h*, e.g. *abituros, eminam, ebdomada,* and *abhominabiles.* He allows himself such spellings as *psaltyrii, antefana, antefonis, penticusten,* even *pesticosten, rennuatur, prumtus.*

Ornamentation The manuscript contains as many as 75 coloured initials of the unmistakably Anglo-Saxon type. A selected group of them was reproduced by Astle.[1] They are outlined in black and filled with red, as our coloured Plate (II) shows. The surrounding dots are also red. Here and there the artist employs little groups of three dots, and, what is more curious, a horizontal dotted line traversing the inner space of a letter, or seeming to block it in vertically and horizontally—a feature which recalls in some respects the Canterbury Psalter. Red is also used regularly for the chapter-headings and the numbers marking the twelve steps of humility. A Maltese cross, also in red, is found over the initial *A* at the very beginning of the Preface (Plate I). It should be noted that the first letter after the initial is invariably larger than the letters in the text proper; this is an ancient practice of Irish and English scribes, as may be seen in the Book of Kells, Bangor Antiphonary, Lindisfarne Gospels, and the Martyrology of St. Willibrord.[2] Here and there red dots embellish the letter after the initial. A touch of green occurs in capital *D* on f. 5. On f. 7^{v} and f. 75 smaller letters nestle inside the initial.

Corrections and additions There are a very large number of corrections in the manuscript. They are for the most part the work of a corrector whose hand is seen practically on every page. The similarity of his writing to that of the rubricator is so manifest as to require no proof. On careful analysis, one comes to the conclusion that this corrector is not only identical with the rubricator but with the scribe himself. The difference in appearance between the script of the text and the script of the rubricator and corrector is not due so much to difference of form as to the difference resulting from the use of differently cut pens; the scribe's pen was cut very much more broadly than the rubricator's, causing the down-strokes of the former to seem very much heavier. Both

[1] Th. Astle, *The Origin and Progress of Writing*, pl. viii, London, 1784 (2nd ed., 1803).

[2] Cf. Sir Edward Sullivan. *The Book o Kells*[3], 1927: E. G. Millar, *The Lindisfarne Gospels*, 1923: F. E. Warren, *The Antiphonary of Bangor*, H. Bradshaw Society, vol. iv, 1893: H. A. Wilson, *The Calendar of St. Willibrord*, H. Bradshaw Society, vol. lv, 1918.

scribe and rubricator use the same three types of *A*. The rubricator's *G* usually ends in a fine curve, but here and there he indulges in that superfluous triangular finial which is the normal manner of ending the *G* in the text. This is also true of the *hasta* of the letter *E* used by the rubricator: here and there it has the triangular finish, as in the text. The *B*'s in the text and the *B*'s used by the rubricator are identical, and this may be said of nearly all other letters. Over and above the correction of single letters, there are about 45 instances of where one or more words have been added, either interlinearly or in the margins. The critical marks used to denote the insertion of single letters are 2 dots arranged like a colon in the text where the letters belong, and 2 dots before the letters inserted above the line. Variant readings or larger omissions are denoted by means of a line under a dot or 2 lines under a dot in the text where the omission or variant occurs, and the same sign in the margin before the inserted word or words. Once, on f. 49^{v}, the omission and insertion are marked by a line with 2 dots underneath; on f. 48 by means of 2 lines under 2 dots. Occasionally omission or correction is marked by the horizontal flourish. In order to mark deletion the corrector either encloses between colons the passage to be omitted, as on f. 31^{v}; or he places 2 dots over a line on each and every word to be omitted, as on f. 53; or he simply draws an oblique line through the cancelled letters, as on f. 66. Transposition is marked by means of a dot over a line before the words to be transposed (see f. 49^{v}). An early corrector places a ȝ (= ȝήτει) over the incorrect *tamen* on f. 51 and in the margin opposite the ungrammatical *reseruato sibi* on f. 63^{v}.

Next in point of time is the hand that added the syllable *lib* on f. 8 and the two and a half lines in Anglo-Saxon script of the ninth century on f. 49^{v} illustrated on our Plate V. 2.

Next is a tenth-century ordinary minuscule hand, which wrote *ab* on f. 8 and *adsumat* on f. 37.

Lastly, there is a thirteenth-century corrector, whose activity is restricted to the first 16 folios, where his rough-shod methods are easily recognized by the brown ink he used in dividing the *scriptura continua* into words, and changing *e*'s to *i*'s and *i*'s to *e*'s, adding *es* on f. 3 and making the unnecessary addition of *ibus ue* on f. 4. Evidently the text was not to his liking, for he tired of his task of correction and no trace of him is found after f. 16^{r}.

Four entries which can only be considered as *probationes pennae* occur in chronological order as follows: on f. 42^{v}, top margin, a tenth- or eleventh-century hand, using ordinary minuscule, wrote *cniht ic drink,* reproduced in our Plate V. 1. On f. 44^{v} (Plate IV) may be seen the entry *aegelmaer,* a name which is found in somewhat modified spelling in early Saxon charters.[1] This hand also added *menes* on the same page, and seems of about the year 1000. On f. 59^{v}, the Nomina Sacra ihs xps is by an eleventh-century hand. Lastly, a sixteenth-century hand wrote on the top margin of f. 9 *Thomas bryne.* Here mention might be made of the neums inserted on f. 20^{v} over *secundus hu* [*militatis gradus*]; on f. 23^{v} in the margin; on f. 29^{v} over the

[1] See Aegelmaer = Aethelmaer, in W. G. Searle, *Onomasticon Anglo-Saxonicum,* pp. 42 f. E. W. B. Nicholson calls attention to the fact that an abbot Elmerus ruled at St. Augustine's, Canterbury, from 1006 to 1022 (*Early Bodleian Music,* iii, p. xx).

word *prima* in chapter xvi; and on f. 62 over *nomen* [*sanctorum*], and on f. 44^{v} reproduced in our Plate IV, where the music, as Dom Beyssac kindly informs me, has no reference whatever to the words in this chapter; and this was also the view held by H. M. Bannister.

Errors Whereas his penmanship is of a distinctly high order, the same cannot be said for the scribe's accuracy in copying or for his knowledge of Latin. Some of his errors are manifestly due to nodding. He writes *praeceta* for *praecepta* (f. 9), *neglant* for *neglegant* (f. 55), *tun* for *tunc* (f. 61^{v}), also *septe* for *septem*. Other errors are due to the eye wandering and being distracted by a neighbouring letter or letters, e.g. for *singula lecta* he writes *singula lectula* (f. 34), for *curam gerat* he writes *curat gerat* (f. 39), and for *perturbat* he first wrote *purturbat* (f. 47). Very curious are the errors *A c̄o pascha* for *A sc̄o pascha* (f. 29), and *recauendum* for *praecauendum* (f. 74^{v}), which are the initial words of chapters 15 and 69 respectively. This type of error is easily accounted for if we suppose that the scribe was copying from a manuscript in which the initial letter or letters of chapters had not yet been filled in by the illuminator. Certain errors in spelling, such as *misa* for *missa* may be due to faithful reproduction of what was in his original, on which they thus shed some light, for it is a characteristically Insular weakness.

Date and origin The foregoing observations will perhaps suffice to give an idea of the methods pursued by our scribe. It remains to see whether they permit of any conclusion as regards date and origin. It is abundantly clear that our manuscript was written by a monk who was more interested in the form than in the content, and his penmanship furnishes undeniable testimony of the fact that uncial script was practised with signal success in England. To determine the period when this manuscript was copied we are dependent solely upon palaeographical considerations. The use of *scriptura continua,* the strict adherence to the rule of reserving all ligatures, omission of *m*, and unusual abbreviations to the end of a line, the great simplicity of the punctuation and ornamentation, the great regularity with which the letters follow each other, all speak for a period hardly more recent than the beginning of the eighth century. Our manuscript has, in fact, an older appearance than the Brussels MS. 9850–52, written in uncial characters at Soissons between 695 and 711. On the other hand, a seventh-century date seems unlikely, in view of the ornate character of some of the letters, the manner of signing the quires, and the use of such abbreviations as p̄, p̄, p̧, n̄, q̄d̄, s̄, and ū. A date then somewhere about A.D. 700 is probably not wide of the mark.

As to the home of the manuscript, something can be said for Canterbury. To begin with, there is some material connexion with Canterbury afforded by the end fly-leaf, which is strikingly like eleventh-century products from that centre. On Pl. V. 3 a portion of the fly-leaf may be compared with a genuine Canterbury document (Pl. V. 4). Secondly, there is some resemblance between a great many letters in our manuscript and the uncials in the Cotton Psalter (British Museum, Cotton MS. Vespasian A. I) from Canterbury,[1] only

[1] References to facsimiles will be found in the list of uncial manuscripts given below.

that the Hatton manuscript is written by a more expert scribe. There is also some agreement, which seems hardly a mere coincidence, in the manner of ruling the sheets after folding. One might, perhaps, also claim some family resemblance between the dotted squares which contain the capitals at the beginning of each verse in the Cotton Psalter and the attempted blocking-in with dotted rectangles of some of the initials in the Hatton manuscript. That uncial writing was practised in Kent may be seen from the Cotton charter supposed to be of the year 679 (Cotton MS. Augustus II. 2).[1]

As for the original from which the Hatton manuscript was copied, an error like *tamen* for *tantum*, apparently found only in our manuscript,[2] suggests an Insular exemplar (an early corrector has a ȝ (=ȝήτει) over the word), and the meaningless *hiemis tempore sc̄o* (on f. 25) for the correct *hiemis tempore suprascripto* probably has a similar origin. It is quite likely that the exemplar was written in *scriptura continua,* in short verses of about twelve to thirteen letters. One is tempted to make that inference from the circumstance that several omissions contain thirteen or twice-thirteen letters, although it must be admitted that a number of omissions do not fit this unit.[3] In one case, however, where the Hatton manuscript stands alone in its class in making the omission of *aut quasi tueri* (f. 74^{v}), the letters count 13. On the other hand, it should be stated that at no point at the end of a page is the scribe found to be crowding or spreading, as scribes usually do when they follow their copy page by page.

When this copy of the Rule left its original home is unknown. It once belonged to Christopher, Lord Hatton (†1670). It was bought for the Bodleian of Robert Scot in 1671. Its earlier press-mark was Hatton 93. Traces of pre-Bodleian shelf-marks are still seen on the old leather binding.[4]

[1] See the list below.

[2] Neither P. E. Schmidt's nor E. Woelfflin's edition mentions this variant. Schmidt made very incomplete use of our manuscript, so that his apparatus criticus is not trustworthy as far as the Hatton manuscript is concerned.

[3] On the subject of omissions and their value in textual criticism, see the classic work by A. C. Clark, *The Descent of Manuscripts*, Oxford, 1918.

[4] This observation is found among the notes left by E. W. B. Nicholson, formerly Bodley's Librarian.

LIST OF ENGLISH UNCIAL MSS. AND CHARTERS

INASMUCH as the use of uncial writing by English scribes is by no means a common phenomenon and since some genuinely English uncial manuscripts have been wrongly attributed to Italian scribes, it may be of some use to conclude this brief study with a list of manuscripts and charters written in uncial script, which may, with a fair degree of certainty, be claimed for England. They are given in alphabetical order, with some references to published facsimiles—which are, however, by no means complete.

1 AVRANCHES: MSS. 48 + 66 + 77. FLY-LEAVES. EVANGELIA. Part of Leningrad O. v. I. 1. See below.
No facsimiles. Photograph in the writer's possession.

2 DURHAM: CHAPTER LIBRARY, A. II. 16. EVANGELIA. From North England. Uncial and Insular Book-Hand, s. VIII.
New Palaeographical Society, I, pls. 54, 55, 56 (ff. 12^{r} (Uncial), 28^{r} (Insular), 121^{r} (Insular)). Zimmermann, *Vorkarolingische Miniaturen*, pl. 327 (f. 37^{r} Uncial and Insular). H. D. Hughes, *A History of Durham Cathedral Library*, reduced facs. opposite p. 20 (f. 109).

3 DURHAM: CHAPTER LIBRARY, A. II. 17. EVANGELIA. Insular Majuscule. From North England, s. VIII in. Ff. 103–11 (St. Luke) are in Uncial, *circa* A. D. 700.
(i) Insular Majuscule:
New Pal. Soc., I, pl. 30 (f. 51^{r}). Zimmermann, *Vorkarol. Min.*, pls. 221–2 (ff. 1^{r}, 383^{v}, 69^{r}). H. D. Hughes, op. cit., reduced facs. opposite p. 20 (f. 2).
(ii) Uncial:
New Pal. Soc., I, pl. 157 (f. 109^{r}). Akin to Codex Amiatinus in Florence and to the added leaves of the Utrecht Psalter.

4 FLORENCE: BIBLIOTECA MEDICEO-LAURENZIANA, AMIATINUS 1. BIBLIA SACRA (CODEX AMIATINUS). Written at Jarrow, Northumbria. English Uncial, *circa* A.D. 700.
Silvestre, *Paléographie Universelle*, pl. 81 (= 235) = cxiv. *Pal. Soc.*, II, pls. 65–6. Zangemeister-Wattenbach, *Exempla codicum Latinorum*, &c., pl. xxxv (f. 86^{v}). Steffens, *Lateinische Paläographie*^{1}, pl. 28 (= *Lat. Pal.*^{2}, pl. 21 b) (dedication page). Thompson, *Introduction to Greek and Latin Palaeography*, No. 93. Zimmermann, *Vorkarol. Min.*, pls. 222*, 222** (ff. 796^{v}, 805^{r}), and text fig. 24 (Cassiodorus frontispiece). Quentin, *Mémoire sur l'établissement du texte de la Vulgate, Collectanea Biblica Latina*, VI, frontispiece (f. v^{r} frontispiece), figs. 74–81 (ff. 857^{r}, 801^{r}, vii^{r}, 2^{v}–iii^{r}, iv^{r}, 1003^{v}, 796^{v}, 886^{v}). Sunyol, *Introducció a la Paleografia Musical Gregoriana*, p. 341 (copy of Steffens). E. G. Millar, *The Lindisfarne Gospels*, pl. 37 (f. 5^{r} = Cassiodorus frontispiece). Further literature in Traube's *Vorlesungen u. Abhandlungen*, i. 183 f., 260 n.

5 HEREFORD: CATHEDRAL LIBRARY, P. II. 10. TWO FLY-LEAVES (A + Z). COMMENTARY ON MATTHEW. English Uncial, s. VIII.
No facsimiles exist. Photographs in the writer's possession.

6 LENINGRAD: F. v. I. 3. PHILIPPUS IN IOB; with Hieronymus as an interlinear gloss. From Corbie. The main text in Late Uncial, s. VIII; the interlinear gloss in Insular, s. VIII.
Staerk, *MSS. latins . . . de Saint-Pétersbourg*, I, pl. ix (f. 39^{r}) (Insular). Staerk, *MSS. latins . . . de Saint-Pétersbourg*, II, pl. xxviii (f. 38^{r}) (shows both scripts).

LENINGRAD: O. v. I. 1. EVANGELIA. Probably from England. Uncial, s. VIII. Part of this MS. in Avranches 48 + 66 + 77. See above, No. 1.
Staerk, *MSS. latins*, &c., I, pl. vii (f. 1^{v}); II, pl. xxv (f. 1^{r}).

7 LONDON: BRITISH MUSEUM, COTTON MS. VESPASIAN A. I. CANTERBURY PSALTER. Uncial, s. VIII.
Astle, op. cit., pl. ix. 2; Westwood, *Facsimiles of Miniatures*, &c., pl. iii; *Palaeographia Sacra Pictoria*, pl. xl; *Pal. Soc.*, i, pl. 18; *Catalogue of Ancient MSS. in the Brit. Mus.*, ii, pls. 12–15; *Facsimiles of Biblical MSS. in the Brit. Mus.*, pl. x; Zimmermann, *Vorkarol. Min.*, pls. 286–8. G. F. Warner, *Illuminated MSS. in the British Museum*, Series IV, pl. 1. See also Traube, op. cit., p. 193.

8 —— BRITISH MUSEUM, ADDITIONAL MS. 37518. FLY-LEAVES. LITURGICA. Insular Uncial, s. VIII.
New Pal. Soc., I, pl. 132 (f. 116^{v}).

9 —— BRITISH MUSEUM, ADDITIONAL MS. 37777. (ONE LEAF.) BIBLIA SACRA. Written in North England. Uncial, *circa* A. D. 700. Akin to Codex Amiatinus and Stonyhurst St. John.
New Pal. Soc., I, pls. 158, 159 (complete facsimile).

10 LONDON: BRITISH MUSEUM, COTTON MS. AUGUSTUS II. 2. CHARTER OF HLOTHARI OF KENT. A.D. 679.
E. A. Bond, *Facsimiles of Charters in the British Museum*, I. pl. 1 (1873).

11 —— BRITISH MUSEUM, COTTON MS. AUGUSTUS II. 29. CHARTER OF OETHILRED. A.D. 692 or 693. ibid., pl. 2.

12 —— BRITISH MUSEUM, COTTON MS. AUGUSTUS II. 3. CHARTER OF AETHILBALD. A.D. 736. ibid., pl. 7.

13 OXFORD: BODLEIAN LIBRARY, HATTON 48 [3684]. REGULA SANCTI BENEDICTI. Probably written at St. Augustine's, Canterbury. Uncial, s. VII–VIII.
Traube, *Textgeschichte d. Reg. S. Ben.* (1910) (f. 40^{v}). *New Pal. Soc.*, II, pl. 82 (f. 30), s. VIII. Nicholson, *Early Bodleian Music*, pl. 4 (f. 44^{v}), s. VII ex.

14 OXFORD: BODLEIAN LIBRARY, SELDEN SUPRA 30 [3418]. ACTUS APOSTOLORUM. Written in Thanet, came from Canterbury. Uncial, s. VIII in. (*ante* A.D. 752).
New Pal. Soc., II, pl. 56 (pp. 30, 90). Nicholson, *Early Bodleian Music*, pl. 5 (p. 102).

15 PARIS: BIBLIOTHÈQUE NATIONALE, MS. LAT. 281+298. EVANGELIARIUM (CODEX BIGOTIANUS). From North France, Fécamp. English Uncial and ornamental capitals with Insular ornamentation, *circa* A.D. 800.
Delisle, *Cabinet des MSS.*, pl. x. 1 (ornamental capitals), 2 (Uncial). Zimmermann, *Vorkarol. Min.*, pl. 285 (ff. 86^{r}, 137^{r}).

16 PARIS: B. N. MS. LAT. 9561. ISIDORUS AND GREGORY. English Uncial. From St. Bertin. English initials and abbreviations.
Chatelain, *Uncialis Scriptura*, pl. 48 (f. 7).

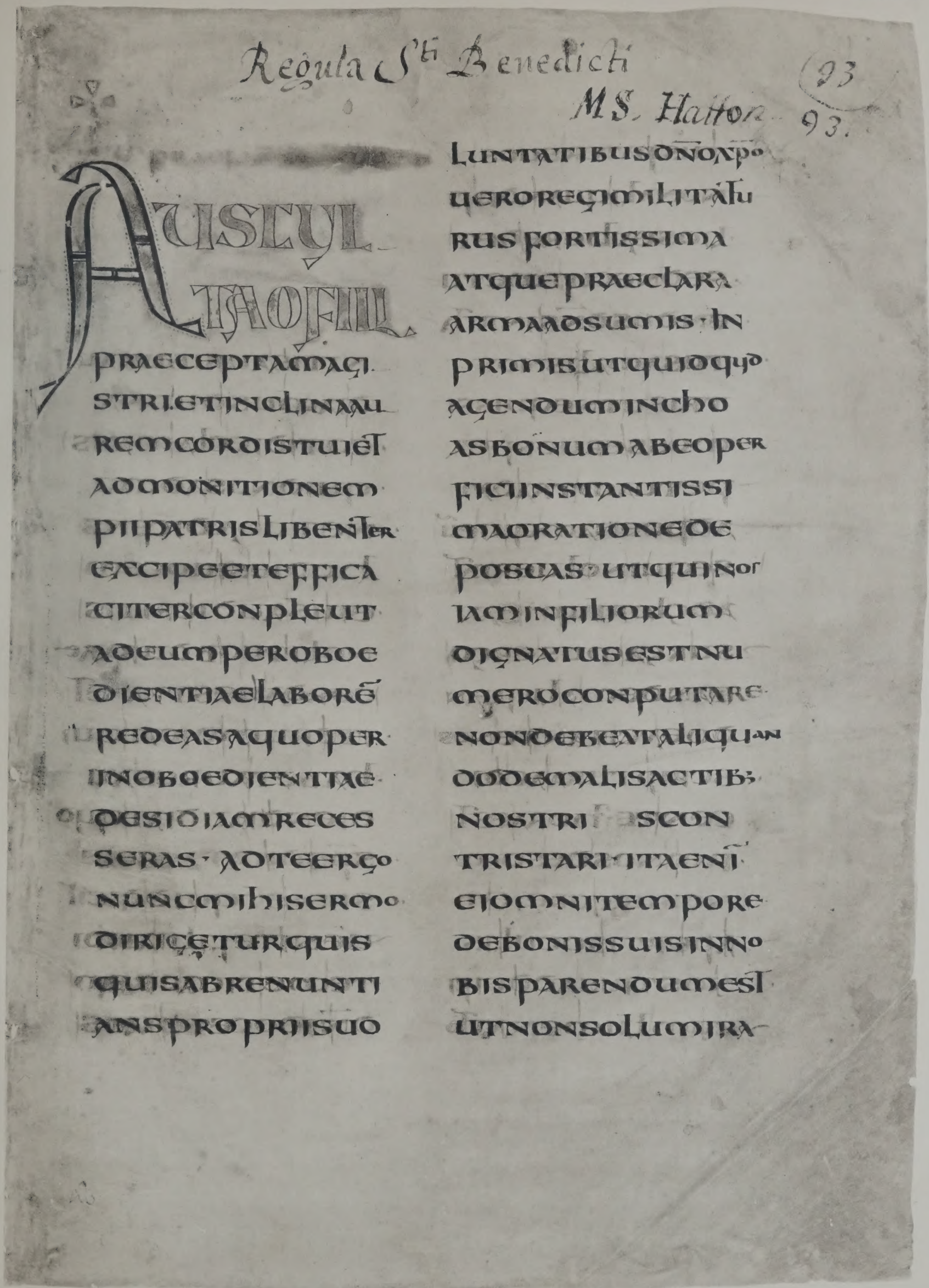
17 STOCKHOLM: KONGL. BIBLIOTEKET, sine numero. EVANGELIA (CODEX AUREUS). From Canterbury. Uncial, s. VIII ex. with Anglo-Saxon Minuscule inscriptions, *circa* A.D. 850.
Zimmermann, *Vorkarol. Min.*, pls. 204a, 280–6 (ff. 104^{r}, 6^{r}, 8^{r}, 9^{v}*, 150^{v}*, 11^{r}*, 1^{r}, 5^{v}), pl. 284 (f. 11^{r} shows both scripts).

18 STONYHURST: COLLEGE LIBRARY, s. n. EVANGELIUM IOHANNIS (St. Cuthbert's Gospel of St. John). Written in North England. Uncial, *circa* A.D. 700. Same type as the Codex Amiatinus.
Westwood, *Palaeographia Sacra Pictoria*, pl. 11. *Pal. Soc.*, I, pl. 17. E. Johnston, *Writing and Illuminating and Lettering*, p. 442, pl. v.

19 UTRECHT: UNIVERSITY LIBRARY, MS. SCR. ECCL. 484 (UTRECHT 32) (*olim* COTTON MS. CLAUDIUS C. VII).
(i) The Utrecht Psalter. Ornamental Rustic Capitals.
Birch, Complete Autotype Facsimile, 1873. Birch, *The Utrecht Psalter*, pl. 1 (Psalm XI) 1876. Arndt-Tangl, *Schrifttafeln*, pl. 33, s. IX in. P. Durrieu in *Mélanges Havet* (Paris, 1895), illustrations only. Herbert, *Illuminated MSS.*, pl. xii. Millar, *English Illuminated MSS.*, pl. 1 (Psalm XXX, LXVIII). A. Boinet, *Miniature Carolingienne*, pl. 61–5. Copies of The Utrecht Psalter are—London: British Museum Harley 603. Cambridge: Trinity College R. 17. 1. Paris: B.N. Lat. 8846.

(ii) Evangelia appended to The Utrecht Psalter (ff. 93–105). Written in North England. Uncial, s. VIII. Same type as the Codex Amiatinus.
Birch, *Complete Autotype Facsimile*, 1873.

20 WORCESTER: CATHEDRAL LIBRARY, s. n. PATERIUS. Written in England. Uncial, s. VIII.
C. H. Turner, *Early Worcester MSS.*, Oxford, 1916 (complete facsimile).


Regula Sti Benedicti
MS. Hatton 93.
93
AUSCUL
TA O FILL
PRAECEPTA MAGI
STRI ET INCLINA AU
REM CORDIS TUI ET
AD MONITIONEM
PII PATRIS LIBENTER
EXCIPE ET EFFICA
CITER CONPLEUT
AD EUM PER OBOE
DIENTIAE LABORE
REDEAS A QUO PER
INOBOEDIENTIAE
DESIDIAM RECES
SERAS · AD TE ERGO
NUNC MIHI SERMO
DIRIGETUR QUIS
QUIS ABRENUNTI
ANS PROPRII SUO
LUNTATIBUS DNO XPO
UERO REGI MILITATU
RUS FORTISSIMA
ATQUE PRAECLARA
ARMA AD SUMIS · IN
PRIMIS UT QUID QUD
AGENDUM INCHO
AS BONUM AB EO PER
FICI INSTANTISSI
MA ORATIONE DE
POSCAS · UT QUI NOS
IAM IN FILIORUM
DIGNATUS EST NU
MERO CONPUTARE
NON DEBEAT ALIQUAN
DO DE MALIS ACTIB;
NOSTRI SCON
TRISTARI · ITA ENI
EI OMNI TEMPORE
DE BONIS SUIS IN NO
BIS PARENDUM EST
UT NON SOLUM IRA

f. 1: Prologue.

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VIII De officiis diuinis
in noctibus
Hiemis tẽ
pore id
est a kl
nouimbris us
que in pascaiux
ta considera
tione m ratio
tionis oc̄ta ua
hora noctis
surgendum
est ut modi
ce amplius de
media nocte
pausetur et
iam de gesti
surgant quod
uero restat post
uigilia sa fra
tribus qui
psaltyrii uel

q

lectionum ali
quid indigen
meditatione
inseruiatur
a pascaa utem
usque ad su
pradictas kl
nouembris
sic tempere
tur hora uigi
liarum agen
da paruissimo
interuallo quo
fratres ad ne
cessaria exe
ant mox ma
tutini qui in
cipiente luce
agendi sunt
subsequantur
VIIII Quanti psalmi di
cendi sunt

iii

f. 24v: ch. viii.

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XVIIII DE DISCIPLINA PSALLENDI

UBIQUECRE
DIMUSDI
UINAMES
SEPRAESENTIA
ETOCULOSDI
SPECULARIBO
NOSETMALOS·
MAXIMETAMEN
HOCSINEDUBI
TATIONECREDA
MUSCUMADO
PUSDIUINUM
ADSISTIMUS·
IDEOSEMPER
MEMORESSI
MUSQUODAIT
PROFETA·SER
UITEDNOINTI
MORE·ETITE
RUMPSALLITE

SAPIENTERET
INCONSPECTU
ANGELORUM psallamqibi·
ERGOCONSIDE
REMUSQUALI
TEROPORTEAT
INCONSPECTU
DIUINITATISET
ANGELORUMQE
IUSESSE· ETSIC
STEMUSADPSAL
LENDUMUT
MENSNOSTRA
CONCORDET
UOCINOSTRAE·

XX DE REUERENTIA ORATIONIS

SICUMHOMI
NIBUSPO
TENTIBUS
UOLUMUSALI
QUASUCCERERE

f. 33: ch. xix–xx.

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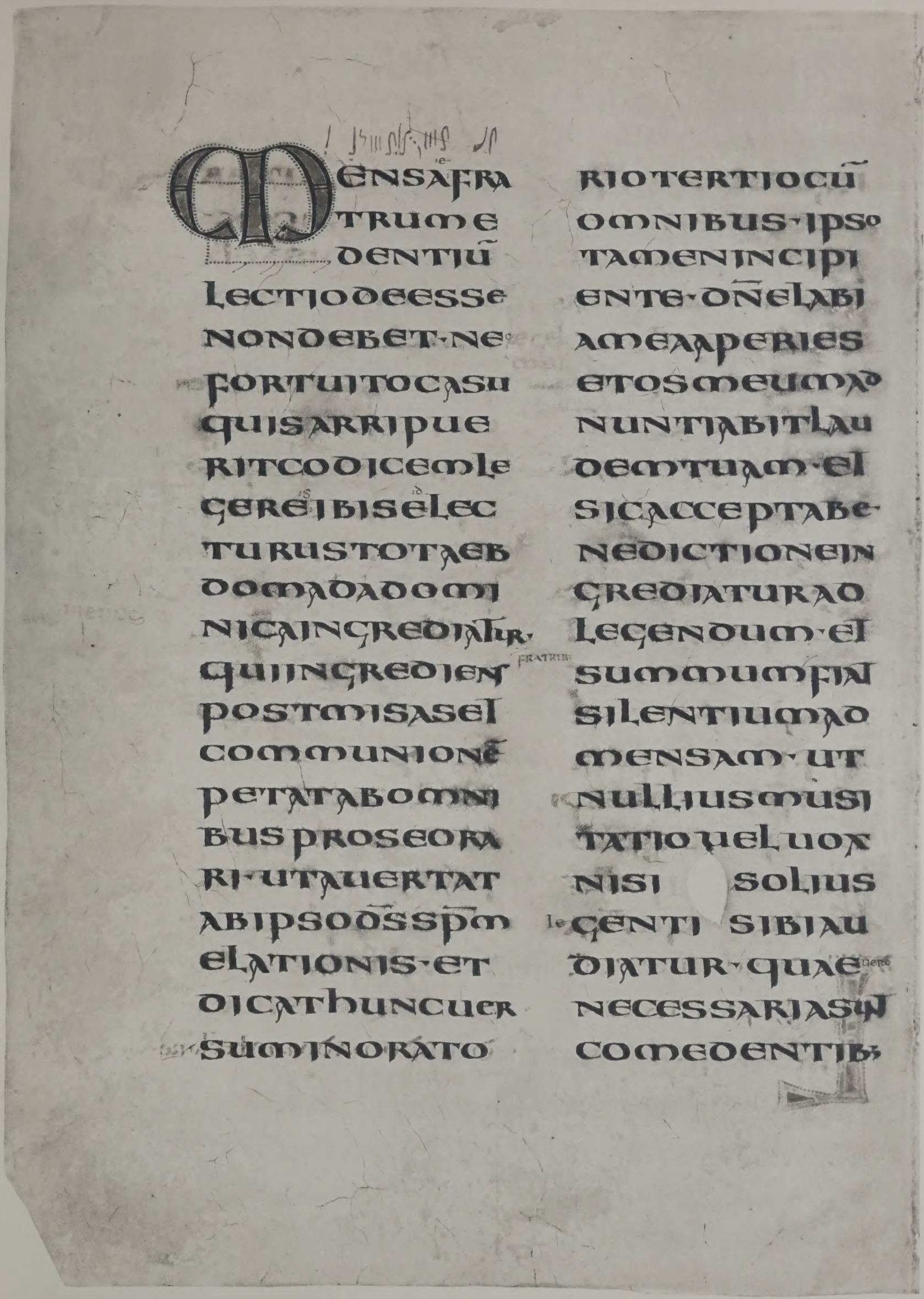

MENSA FRA
TRUME
DENTIŪ
LECTIO DE ESSE
NON DEBET · NEC
FORTUITO CASU
QUIS ARRIPUE
RIT CODICEM LE
GERE IBI SE LEC
TURUS TOTA EB
DOMADA DOMI
NICA INGREDIATUR
QUI INGREDIENS
POST MISAS ET
COMMUNIONĒ
PETAT AB OMNI
BUS PRO SE ORA
RI · UT AUERTAT
AB IPSO DS SPM
ELATIONIS · ET
DICAT HUNC UER
SUM INORATO

RIO TERTIO CŪ
OMNIBUS · IPSO
TAMEN INCIPI
ENTE · DN̄E LABI
AME AA PERIES
ET OS MEUM AD
NUNTIABIT LAU
DEM TUAM · ET
SIC ACCEPTABE
NEDICTIONE IN
GREDIATUR AD
LEGENDUM · ET
SUMMUM FIAT
SILENTIUM AD
MENSAM · UT
NULLIUS MUSI
TATIO UEL UOX
NISI SOLIUS
GENTI SIBI AU
DIATUR · QUAE
NECESSARIAS UT
COMEDENTIBUS

f. 44v: ch. xxxviii.

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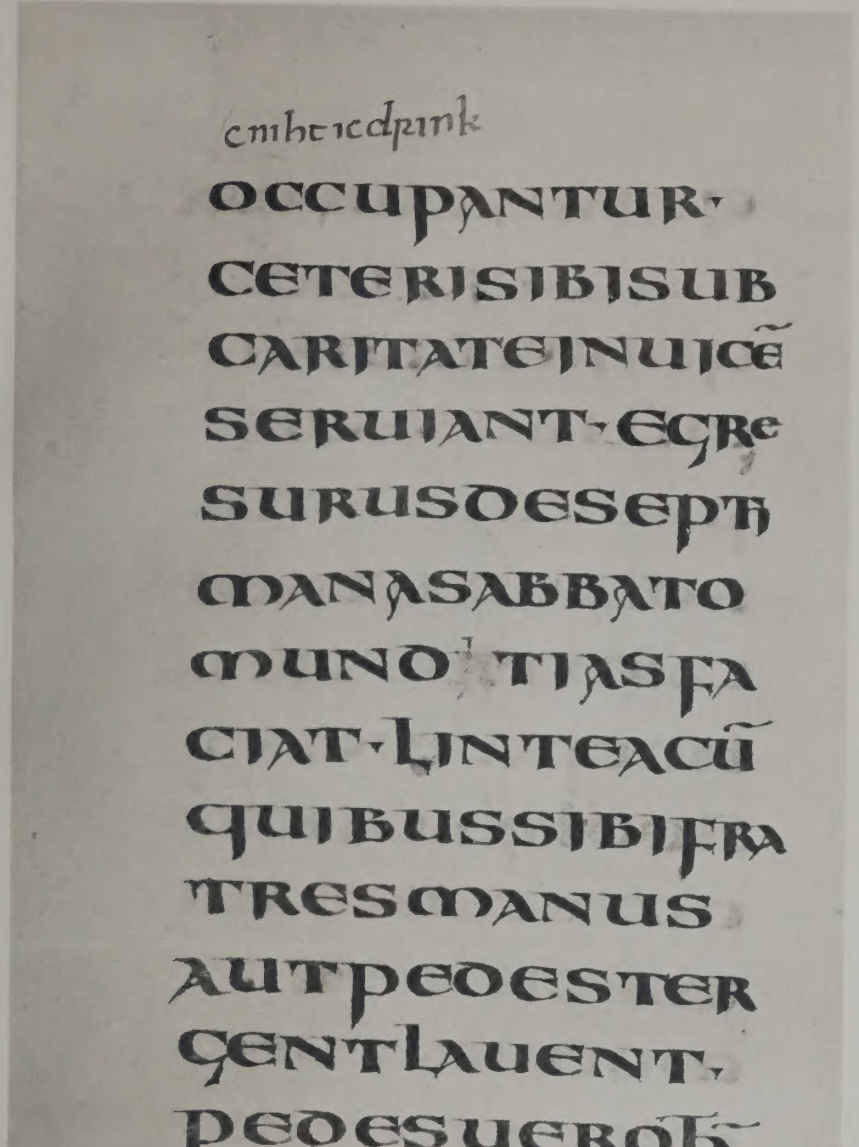
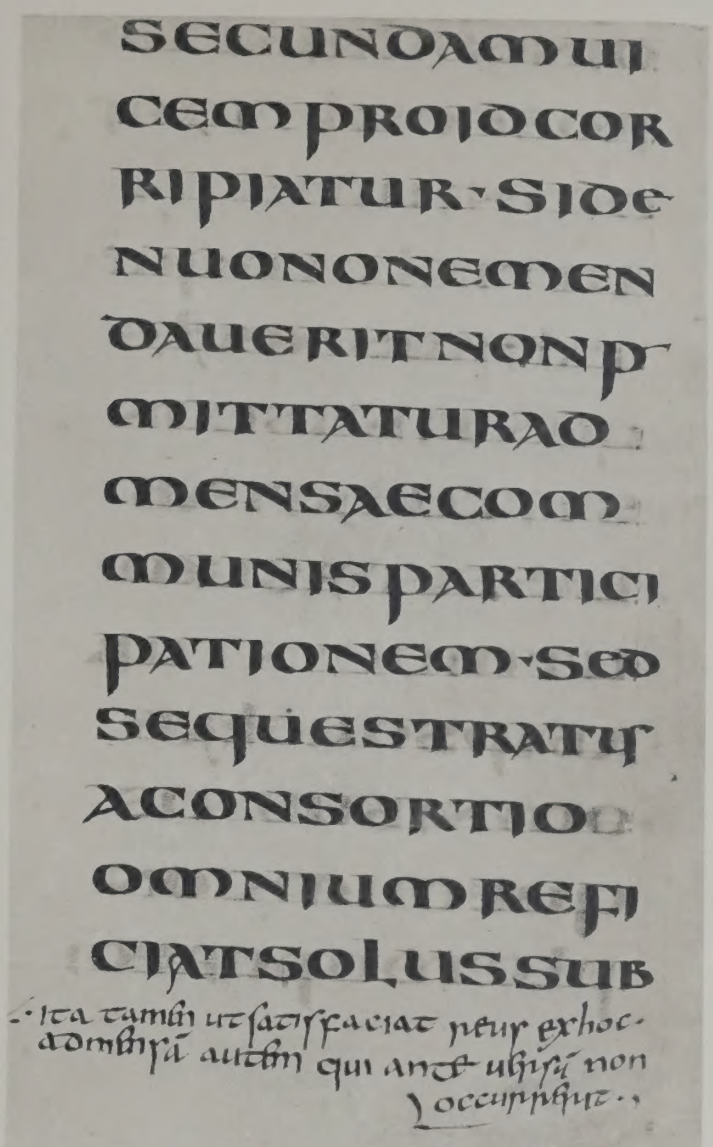
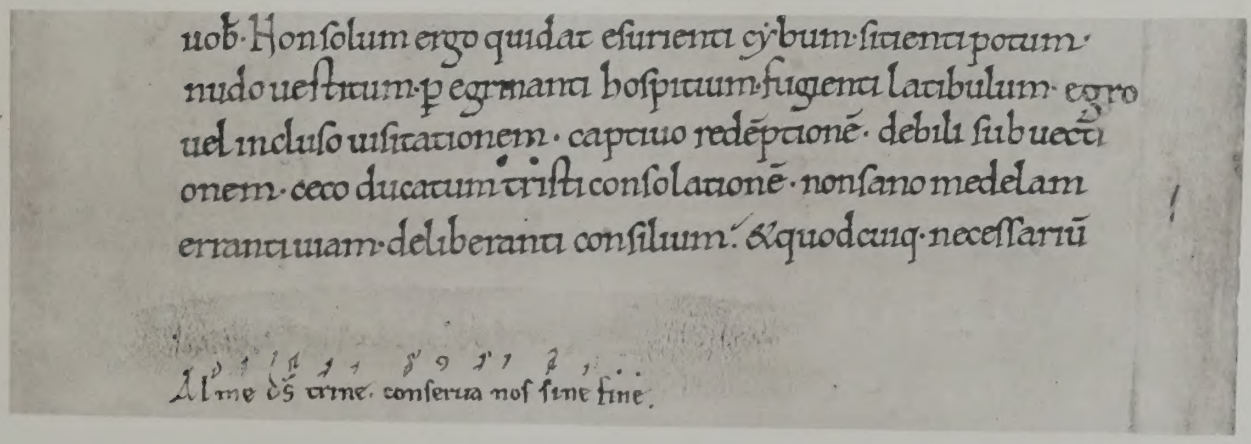


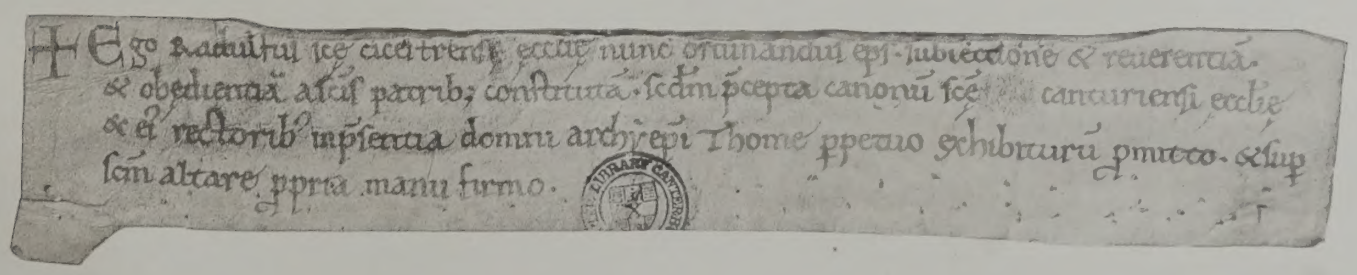
1. f 42v: ch. xxxv.



2. f. 49v: ch. xliii.



3. f. 77 (end fly-leaf): Augustinus, Enchiridion, ch. lxxii.



4. Canterbury Cathedral Library. Chartae antiquae c. 115. Episcopal profession of Ralph Bp. of Chichester, A.D. 1091.

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3 0112 023919878